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ABSTRACT

Art concepts are surveyed from the beginning of recorded time of the stone age to present day contemporary society in this curriculum guide for grades seven through nine. Since art reflects culture, the student interprets the past, analyzes the present, and projects the future by using art as a medium. Objectives are for the student to identify elements of composition, value, and universality in works of art; to trace the development of a specific style of art by examining the social, political, and religious development of each period; to recognize original works of art; and to relate to the world through art. Course content focuses on the history of civilization through art as a portrayer of human experiences. Teaching techniques include demonstrations, lectures, multi-media instruction, field trips, and readings. In addition to the above information, guidelines, objectives, and student and teacher resources are provided. Related documents are SO 005 207, SO 005 269 through SO 005 273. (SJM)

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AUTHORIZED COURSES OF STUDY FOR THE QUINMESTER PROGRAM

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Visual Arts Education

GIANTS IN ART

6677.08

DADE COUNTY PUBLIC SCHOOLS

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GIANTS IN ART

(Tentative Course Outline)

6677.08

6671.16

6672.16

(6478.17)
Social Studies

ART EDUCATION

Written by: Edna H. Fensin

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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I. COURSE TITLE

GIANTS IN ART

II. COURSE NUMBERS

6677.08

6671.16

6672.16

6478.17 (Social Studies)

III. COURSE DESCRIPTION

An introductory survey of art concepts from the beginning of recorded time to the present. The student investigates ideas of past civilizations and their relationship to our contemporary society.

IV. RATIONALE

The real contribution of the artist to history is the deepening and extension of human experience. This is enhanced by his ability and talent to record and project these experiences into history in a language that is universal and can express thoughts and emotions of the people involved.

By studying art, as a reflection of culture both of history and modern times, the student should

be able to interpret the past, analyze the present and project the future.

V. COURSE ENROLLMENT GUIDELINES

A. No prerequisite for enrolling in this course.

B. Recommended for grades 7-9.

VI. COURSE OF STUDY OBJECTIVES

A. Given a classroom demonstration the student will describe orally or in writing, the following elements of a work of art:

1. Composition
2. Interpretive value
3. Universality

B. Given explanatory lectures accompanied by films, slides and other audiovisual aids, the student will present a graphic (time line mural or collage) or written report tracing the development of a specific style of art specifying:

1. Social characteristics of the period
2. Religious practices and beliefs of the period
3. Political developments of the period

C. Given the opportunity to go on field trips to museums, art galleries, etc., the students will present a small group demonstration

to the class about the ways a person may recognize an original work of art as compared to a copy or a reproduction; pointing out the immediate difference of the effect of depth and significance of an original work as compared to a reproduction.

D. Given special readings of informal stories of famous artists, the student will present orally, graphically or in writing, a report to the class on the way he himself can relate to the world around him with his own special talent.

1. He will interpret how the artist is affected by his peers, his culture and his environment.
2. He will demonstrate how he, too, is affected the same way and will outline contributions that he himself could make to the aesthetic world by any of these methods:
   a. Showing reproductions
   b. Making sketches
   c. Playing records or tapes that will help to demonstrate the world in which he lives

d. Listing words that have significance to him in relation to his aesthetic emotions

VII. COURSE CONTENT

A history of civilization emphasizing art as the portrayer of human feelings.

A. The Stone Age: Prehistoric man - 3rd millenium B. C.

1. Palaeolithic hunters gave us our first art by painting on the walls of caves.

a. Shows man's life and means of surival by paintings of animals not photographic but strangely representational. Tremendous importance of these animals of supporting life; food, clothing and even light.

b. Depicts man's life as threatened or enhanced by nature.

2. Sculpture found in tombs show both the sacred and spiritual influences in a context of supernatural concepts.

a. Transcends the visible and tangible

b. Portrays images of an unseen world as though it were dangerous to set down a recognizable form of a human being

c. Renders the sacred in a vein of fantasy. Similar to figures found in Mayan cultures; snake goddesses, bird heads. Also similar to the culture of African Bushman which represents a comparable outlook on life.

d. Presents figures always in praying position -- can be compared to sculptured figures on churches during Gothic period (12th century)

e. Conjures up forms which did not exist in reality. These forms are not capricious; they are functional to the soul, the sacred world of the gods and the dead.

3. The dawn of art projects a special appeal to modern man because it is not illustrative. Its freedom relates to the art trends of today.

B. Egyptian Period - From 2700 B. C.

1. A bureaucratic culture of kings and slaves

2. Except for royalty every Egyptian took his part in a system of routine, never using his inherent creative abilities.

3. No desire for knowledge; therefore, progress was sacrificed for order which is reflected in the art.
4. Stereotyped poses characteristic of primitive painting
5. Discovery of papyrue and the beginning of printed words: hieroglyphics
6. Death was not so mysterious: they portrayed gods as living people and were concerned with the survival of the deceased soul.
7. Climate very hot; reflected in costume and the portrayal of almost nude figures in the murals.
8. Beginning of crafts; gold and silversmiths, sculptors, cabinetmakers, etc.
9. Painting was linear; figures mostly in profile.
10. Mythological, ritualistic, and biographic character of the subject matter was a narrative, but reality was expressed by presenting the eye in full face, front view.
11. Dawn of realistic painting 1375-58 B.C.

C. Greek Period - from 1100 B.C.

1. The Golden Age of Greek Art 450 B. C. - 400 B. C., also called the Age of Pericles

2. The study of philosophy; the importance of man
    a. Aristotle
    b. Socrates
3. Although the religion was mythological, the gods were represented as real people and in real situations
4. Worshipped perfection in human forms, natural forms and man made forms
5. Musical instruments
6. The theater
7. Architecture
    Example: Parthenon considered the most beautiful building ever built
8. Athletic games
9. Painting
    a. Found mostly on vases
    b. Some frescoes found in recent years
10. Excelled in sculpture which exhibited perfection of man, gods and goddesses
    a. Found on architecture or just free standing
    b. Bas-relief
    c. Phidias, most famous sculptor
11. Coins

12. Beauty in all things. Greek beauty is referred to as "classic beauty".

D. Roman Period - Mid 8th Century B.C.

1. Imperial Rome; war-like, wealthy, extravagant, ostentatious
2. Aesthetically decadent
3. Grandeur its goal; magnificent works of engineering and building; little creativity in art work yet works were executed large; decorations and lavish ornamentation.
4. Era of the mighty Ceasars.
5. Sculpture was mostly portraiture for personal glorification or ornamentalism.
6. Instead of theater as in Greece, the Roman taste turned more to the gladiator arena with spectacles of the fights of slaves against wild beasts.
7. Poetry; Ovid, Vergil
8. First 'republican' government attempted with a senate, public meeting halls, or forum
9. Roman character essentially brutal and sensual, had little use for the arts except as diversion or social show.

10. March of Roman army conquest absorbs Egypt and Greece

11. In architecture the post and lintel were used; influenced the arch and the vault

12. The basilica originally secular; was used as an early model for the Christian church.

13. Painting found on the walls of Pompeii. Walls often completely painted over with architectural ornamentation. Examples of a decadent period.

E. Far Eastern Period: China, India, Persia - 1000 B. C.

1. Arts: mystic, colorful, formal, sensuous

2. Minimize the natural phenomenon and seek the way of the spirit, the essence of life with intuition and creative formal organization

3. The soul compared to an interior eye which does not look at the external world but inward to eternal realities.

4. Abstract elements of art are a language understood by the soul and the inner spirit, by a contemplative vision

5. Offers a feeling of peace and rightness
6. T'ang Dynasty in China (A.D. 618) produced greatest art: painting, sculpture, porcelain, clay figures, textiles, jade, are sponsored and encouraged by the court.
7. The Ming period about the time of the Renaissance (1300-1600 A.D.), was a very prolific time and also produced great Chinese art.
8. Indian and Persian art is religious but more man-centered and a delight to the senses.
    a. Lush patterns of swelling forms and flowing lines
    b. Described with gentleness and love

F. Byzantine Period - 330 A. D.
1. Rome had fallen and the Roman Christian Emperor Constantine chose Byzantium for the capital.
2. A combination of Eastern and Western influences
3. Produced an Oriental Christian Art
    a. Ayrian
    b. Hebrew
    c. Greek
    d. Mesopotamian

4. Mosiacs, church murals, frescoes, decorative textiles with intricate patterns
5. Santa Sophia
    a. Rich monument of Byzantine architecture and decoration.
    b. Immense dome and superb vaulting
    c. Glowing color in the decorations
    d. Glittering mosaics
6. Enamels lustrous and brillant: plaques, medallions, icons, crowns, altar fronts
7. Egg Tempera on wooden panels covered with gesso
8. Ivory carving

G. Gothic Period - 1100 A. D.
1. The flame of the Christian spirit
2. Symbolizes the mystery of Christian worship
3. Intensely European as compared to Byzantine
4. Period of Crusades which brought a new kind of civic and cultural life to Europe.
5. The Commune faithful to the idea of Christ but the beginnings of individualism and an art based on the observation of nature.
6. Cathedrals
    a. Amiems
    b. Chartres
    c. Notre Dame de Paris

(1) Architectural upward thrust

(2) Architectural massing

(3) Profusion of sculptured forms

(4) The embodiment of ritualistic emotional, and mystic spirit of Christianity piety and ecstasy

(5) Flying buttresses

(6) Tympanum usually had a painting of the Last Judgment

d. Style spread all over Europe and to Asia and Africa

e. Stained glass windows

H. Renaissance Period - (Revival)

1. Spiritual symbol is St. Francis

2. Literary symbol is Dante

3. The Florentine School

a. Giotto, mural painter

(1) Life of St. Francis in the church of Assisi.

(2) Mural art purely handled in the Arena Chapel at Padua

(3) First of Italian artists to be interested in people (Saw the divine figures through his knowledge of men and women)

(4) Although murals are architecturally and ornamentally linear, his figures have a fullness and almost sculpturesque quality; not anatomically impressive but observed from life.

(5) Composition architecturally perfect in the murals

(6) Santa Croce Church in Florence has murals with greater depth.

b. Fra Angelico

(1) Gentleness and sweetness characterized his work and he was called "the angelic one"

(2) Mood of his art was adoration, sacrifice and heavenly glory.

(3) Linear harmony but richly draped figures with rhythmic architectural backgrounds.

(4) Closed an era that left to Europe within the field of painting a more graceful, enchanting and musical heritage

c. The Medici Family: Patrons of the Arts a great influence in Florentine history.

d. Brunelleschi

e. Pisano

(1) Beginning of naturalism in sculpture although influenced by Roman high relief

(2) Some of his work can be traced directly to Roman sculpture.

f. Della Robbia

g. Donatello

h. Ghiberti

(1) Famous door depicting Adam and Eve; very realistic

(2) Famous bronze doors with such clever relief that they give a feeling of distance and perspective in each panel

i. Massacio

(1) First painter to try for photographic

(2) Introduced shadows and shading on figures to achieve form

j. Filippo Lippi

(1) Realistic rendering

(2) Figures of madonna look like girls he might have known

k. Botticelli

(1) Belonged to neo-paganist group.

(2) Painted nudes

l. Leonardo de Vinci

(1) Epitomizes the Florentine intellectual search for beauty and harmonizes science and art.

(2) Called, "the perfect painter", the "flawless artist", "the universal man"

(3) Perfect artist and yet inventor of the balloon, the silver lyre, the camera, made diverse scientific discoveries

(4) A superb draughtsman

(5) Made advances in composition in painting that had never been done before

(6) The Last Supper

(7) The Mona Lisa

4. The Middle Renaissance: Rome

a. Michelangelo

(1) Sponsored by patrons; mainly the Medicii family

(2) Genius at painting and at sculpture.

(3) A philosopher, prophet and creator.

(4) The Sistine Chapel

(5) Created space, volume, impression by line, chiaroscuro, color, texture.

(6) Work is powerful, rhythmic and animated. Figures abound with life; woven into poetry both epic and heroic; extraordinary vigor.

(7) Used the human figure for the communication of emotion. The body speaks for the dignity and sorrows of the human soul.

b. Raphael

(1) The Sistine Madonna

(2) Realistic portraits

(3) Murals in the Vatican

5. The Venetian Period - 1400

a. Revival of learning turned Renaissance art back to Greece and Rome, but Venice had the atmospheric glow of the Orient.

b. Many holidays, carnivals, processions gave a glow to the city.

c. First opera house

d. Life was a festival in the glamorous opalescent, gilt and marble buildings which lined the canals.

e. Giovanni Bellini

f. Giorgione

g. Titian

h. Tintoretto

i. El Greco

(1) Studied in Venice with Titian

(2) Painted in Spain most of his life

(3) His work contains richness, vitality, grandeur and tenderness, distortions and intensifications.

j. Velazquez

6. Flemish art

a. Flanders had many prosperous cities. Democracy was advanced and burghers swaggered about in velvets and laces once reserved for royalty.

b. Art portrays common people; peasants, flowers, trees, dogs, carpets, furniture -- everything from everyday life. All meticulously done.

c. The Van Eycks

d. Memling

e. Pieter Brueghel

7. Dutch Period (A Golden Age of Art) - 1550

a. Breaking away from religious painting

b. Many skilled artists; a period of great popularity but they sold their work for very little. Beginning of the story of the artist in a capitalist society.

c. Franz Hals: A transition from court portraiture to citizen protraiture

d. Rembrandt

(1) A genius who added psychological insight to his artistry.

(2) A mellow richness of technique

(3) Dramatic lighting given unity, coherence and emphasis to his work

(4) First true modern painter

8. The Baroque Period - 1600 - (Age of Shakespeare)

a. Curved lines, twisted columns, spiralled brackets, carved draperies, festoons, arabesques, medallions; all-over patterns and ornament destroyed all architectural logic.

b. Rubens

c. Van Dyck

d. Watteau

e. Chardin

9. British Period of Portrait, Landscape and Story picture - 1700

a. Period of Puritanism

b. Hogarth

c. Sir Joshua Reynolds

d. Gainesborough

e. Sir Thomas Lawrence

f. Constable

g. Turner

h. Christopher Wren and Robert Adam; influenced the American Colonies in style of architecture, furniture, etc.

10. Nineteenth Century - beginning of realism

a. Age of Napoleon

b. Goya

c. Ingres brought the greatest talent to this neo-classicist group

d. Architecture reverted to Greek temple and Roman style. Roman arches were in vogue.

e. Delacroix

f. Millet and Corot: outstanding landscape painters

g. Realists: Corot, Manet, Degas

h. Thomas Eakins in America was adored by Walt Whitman

i. Impressionism a variety of realism

(1) Monet, Pissaro

(2) Piontillisme

(3) Renoir

(4) Cezanne: First breaking away from tradition and the beginning of "modern art", his works may be described as universal. They have unity and poise, ordered movement and rhythm, stability and a feeling of the continuity of life.

11. The Modern Savages - Fauves 1880

a. Gauguin: anti-realism

(1) Dealt decisive blows for liberty

(2) Distorted figures and painted tapestry-like backgrounds. Exotic coloring

b. Rouault

c. Matisse

d. Van Gogh (the beginning of "expressionism). His work showed an intense emotional experience

12. Neo-impressionism
    a. Seurat
    b. Pissaro
    c. Degas
    d. Mary Cassatt
    e. Toulouse - Lautrec - the turn of the century
13. Expressionism - 1900
    a. Munch: instead of utilizing impressions from nature, he expressed the soul
    b. Kokoschka: most brillant examples of figurative modernism
    c. Kandinsky: believed that every work of art is a child of its own times. His work was like music. Work was abstract and he talked of non-objective art.
14. American Schools of Art - 1900
    a. The Eight: an exhuberant band of rebels (naturalism, good draftsmanship)
        (1) Luke
        (2) Glackens
        (3) Sloan
        (4) Bellows

(5) Arthur Davies

(6) Maurice Prendergast

(7) Robert Henri

15. "Ism" - 1905 (Gertrude Stein)

a. Piscasso - cubism

b. Braque - cubism

c. Leger - cubism

d. Du Champ - cubism

e. Gris - cubism

f. Le Corbusier - purism

g. Mondrian - constructivism: this influenced architecture

h. Van Der Rohe

i. The invention of the telephone, plumbing fixtures, clocks, interior decoration must be credited to the industrial designers who inherited from the field of nonobjective painters and sculptors. If it were not for the abstract artists who dared to progress away from naturalism we would probably not have engineering, cars, tools, etc., looking as they do today.

j. Dadaism - a result of war hysteria

16. The Twentieth Century

The new century burst upon the planet with new discoveries in technology and science that came with lightning speed. It changed the life style of the world and included not only wonderful things but also misery for millions of people through the World Wars, the rise of Hitler, the atom bomb, etc. All of these events are reflected in the art produced from about 1911 to modern times.

Following is a list of artists who are an expression of these times. It is worth exploring some of their histories and how they related to the unfolding of the history of the 20th century.

a. Chagall
b. Modigliani
c. Vlaminck
d. Dufy
e. Picasso
f. Miro
g. Dali
h. Mexican painters
    (1) Tomayao
    (2) Rivera
    (3) Orozco

i. Klee

j. Feininger

k. Gropper

l. De Kooning

m. Pollock

n. Hofmann

o. W.P.A. Art Programs (Depression Era) 1930-1935.

The following sculptors shaped the course of the history of art from the late 19th century to today:

a. Rodin

b. Archipenko

c. William Zorach

d. Henry Moore

VIII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES TO FACILITATE THE ACHIEVEMENT OF OBJECTIVES

A. Films

B. Filmstrips

C. Slides

D. Dukane combinations

E. Projection of reproductions by using opaque projector

F. Portfolios of reproductions to set around the room.

G. Students bring in reproductions from home or cut out of magazines or newspaper and there could be a "show and tell" period. Students explain pictures according to what they have learned in previous lectures.

H. Trips to art galleries

1. Lowe Museum
2. Bass Museum
3. Galleries in Coconut Grove
4. Galleries in Surfside
5. Bacardi Art Gallery
6. Spanish Monastery
7. Art Department, Barry College
8. Art Department, Dade Jr. College
9. Viscaya

I. Students keep a notebook with appropriate remarks and illustrations of famous work. Extra credit could be given for this.

J. Students divided into groups of three or four, plan a presentation for the class using audiovisual aids, or an original presentation based on what they have seen or learned in the development of the history of art. This could be about one artist or a whole school of artists.

K. Extra reading could be assigned. These could be specifically art books or magazines but they could also be philosophical about a special period in history and how it influenced an art style.

I. Students could view art departments in stores by themselves and bring in a report telling how the selections could be improved and how they influence the buying public.

IX. RESOURCES FOR TEACHERS

A. Books

Burroughs, Betty, Vasari's Lives of the Artists, Simon and Schuster, 1946.

Cheney, Sheldon, A New World History of Art, Viking Press, 1962.

Cheney, Sheldon, The Story of Modern Art, Viking Press, 1966

Craven, Thomas, A Treasury of Art Masterpieces, Simon and Schuster, 1939.

D'espezel and Fosca, The Pageant of Painting, Harry N. Abrams.

Glubok, Shirley, The Art of Ancient Greece, New York: Antheneum, 1963.

Myers, Bernard S., Encyclopedia of Painting, Crown Publishers, 1955.

Parrot, Andre, Sumer the Dawn of Art, Golden Press, 1961.

Art and Man, Florence the Early Renaissance, Scholastic Magazines, vol. 1., no.5, 1971.

B. Reproductions and Prints from Resource Center in Lindsey Hopkins Audio-Visual Dept.

C. Films from Resource Center, Lindsey Hopkins

Ancient Egypt 1-04786

Art and Architecture: Art of the Middle Ages 1-31191

Art and Architecture: Chartres Cathedral 1-31193

Arts and Crafts of the Southwest Indians 1-11666

Byzantine Empire 1-12597

Classical Greece: Aristotle's Ethics: The Theory of Happiness 1-31201

Classical Greece: Athens: The Golden Age 1-31197

Cubism 1-04270

Expressionism 1-04271

Impressionism 1-04272

Leonardo Da Vinci and His Art 1-12479

Medieval Times: The Role of the Church 1-10111

Mexico's Heritage 1-12195

Native Arts of Old Mexico 1-12201

Non-Objective Art 1-04273

Rembrandt: Painter of Man 1-11688

Rembrandt: Poet of Light 1-11687

Rembrandt Van Rijn: A Self Portrait 1-30809

Roman Life in Ancient Pompeii 1-12522

Rome: City Eternal 1-04671

Van Gogh: From Darkness into Light 1-11685

Vincent Van Gogh 1-12501

What Is Modern Art? 1-11628

D. Slides

African Negro Art 5-20030

American School 5-40005

Art Reproductions 5-20035

Dutch, English, Flemish, French and Russian Schools 5-40003

Examples of Paleolithic Sculpture 5-20019

French Artists 5-10017

German, Italian, Mexican and Spanish Schools 5-40001

Golden Age (part 2) 5-20117

Impressionistes, Les (Masterpieces of the Louvre Museum 5-70010

The Jerusalem Windows 5-70021

Neolithic Art 5-20125

Nineteenth Century Sculpture 5-20158

Romanticists and Realists, 19th Century (Masterpieces of the Lourve Museum) 5-70012

Stained Glass Windows of the French Cathedrals 5-20116

E. Models from the Museum of Science: Egyptian Tombs

F. All art magazines

G. Teacher's Manual Art History and Related Subjects, Catalog of World Art, American Library Color Slide Co. Inc., 222 West 23 St., New York, N. Y.

X. RESOURCES FOR PUPILS

A. Books

Coughlan, Robert and the Editors of Time-Life Books, The World of Michelangelo 1475-1564.

Getting, Fred, The Meaning and Wonder of Art, Golden Press, 1963.

Heath, Adrian, Abstract Painting, Alec Tiranti, Ltd.

Irving and Jean Stone, I, Michelangelo, Sculptor, Doubleday and Co., 1962.

Janson, H. W., and Janson, Dora Jane, The Story of Painting for Young People, Harry N. Abrams, 1952.

Myers, Bernard S., Encyclopedia of Painting, Crown Publishers, 1955.

Renoir, Jean, Renoir, My Father, Little, Brown, 1962.

Stone, Irving, The Agony and the Ecstasy, Doubleday, 1961.

Stone, Irving, Lust for Life, Doubleday, 1954.

Van Loon, R.V.R., Liveright, 1942.

Weiss, David, Naked Came I, A Novel of Rodin, William Morrow, 1963.

"Art History Museum, Vienna", Newsweek, Simon and Schuster, 1969.

B. All movies about art and artists, e.g., Lust for Life, Moulin Rouge, etc.

C. All art magazines

D. Art posters

ADDITIONAL AREAS TO EXPLORE

While this course is designed to present art concepts from the beginning of time and how they evolved out of specific civilizations with different cultures, religions, etc., it is almost impossible to take every phase of development and history into account. Therefore, it would be wise for the teacher to overview the whole history and dwell a little longer on certain aspects or periods that would be more interesting to the particular group of students. The teacher should take into consideration the age, grade, ethnic group and other unique characteristics of the students.

It is with the above suggestion in mind that one should not forget the following and should try to investigate resources, illustrations and literature that could be used in teaching:

A. African heritage
    1. A noble past
    2. Lost kingdoms
    3. The power of the tribe
    4. Its inspiration on European artists
B. American Indian Art
C. South American Art
D. Spanish Art in depth
E. Art of the American Negro of the 20th Century

XI. BIBLOGRAPHY

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